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Catalan Review és la primera revista internacional dedicada a tots els aspectes de la cultura catalana. Per la cultura catalana s'entén totes les manifestacions de la vida intel·lectual i artística produïda en llengua catalana o en les zones geogràfiques on es parla català. Catalan Review es publica des de 1986.

Cultural Information from Catalan Speaking Lands (July 1988-December 1990):

***History (Joan-F. Cabestany i Fort, Carles Santacana i Torres);
Literature (Jaume Pérez Montaner);
Linguistics (Joan Martí i Castell);
Music (Xosé Aviñoa);
Visual Arts (Anna I Buti).***

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CULTURAL INFORMATION
FROM CATALAN SPEAKING LANDS

(July 1988-December 1990)

New studies of medieval and modern Catalan history have been appearing one after another in the period beginning with the second half of 1988 and continuing throughout 1989. Here we will mention those considered most important either on the basis of methodology or novelty of subject matter, in addition to general historical surveys essential to the study of the history of Catalonia and its linguistic territory.

The publication of the *Historia de Catalunya* edited by Pierre Vilar is now complete with the appearance of the fourth volume, titled *Els segles de la decadència. Segles XVI-XVIII*, by Núria Sales. This work is complemented by the publication of the first three volumes of the *Història del País Valencià* (Barcelona, Edicions 62, 1988 and 1989). The second volume, titled *De la conquesta a la Federació hispànica*, written by experts in early medieval Valencia, is especially worthy of mention. The first and third volumes titled *Prehistòria i antiguitat. Època musulmana* and *De les germanies a la Nova Planta* are unfortunately simply new editions, with brief bibliographic addenda, of those volumes published in 1965 and 1975 by the same publisher. Though we cannot say at this time that they are works that have been surpassed by others, they have nevertheless fallen out of date in the light of new historical research.

A collection of the work of Michel Zimmermann, titled *En els orígens de Catalunya. Emancipació política i afirmació cultural* (Barcelona, Edicions 62, 1989; Llibres a l'Abast, 248) is an important contribution to the study of the late Middle Ages. The six studies were previously published in different journals, some practically inaccessible to students of Catalan history. The essays each cover a specific chronological period, from the first to the twelfth century, when the political development of Catalonia from a duchy to a principality was taking place.

Four important studies of economic and social conditions in feudal agricultural communities in Catalonia were published. The

first is a translation of a series of articles by Paul H. Freedman, grouped under the title *Assaig d'història de la pagesia catalana (segles XI-XV)*. (Barcelona, Edicions 62, 1988; Llibres a l'Abast, 241). Freedman's studies are basic to our understanding of the social evolution of the Catalan peasants during the late as well as the early Middle Ages. Two other publications, concerning the Catalan central territories, or *comarques*, complement Freedman's contribution. These are Imma Ollich's *Camp i ciutat a la Catalunya del segle XIII. L'evolució de la Plana de Vic* (Vic, Eumo Editorial, 1988) and Elisenda Gràcia i Mont's *Estructura agrària de la Plana de Vic al segle XIV*. (Barcelona, Fundació Salvador Vives i Casajuana, 1989). A similar study of a very different area, the coast, is Coral Cuadrada's *El Maresme medieval. Les jurisdiccions baronals de Mataró i Sant Vicenç/Vilassar* (*Hàbitat, economia i societat, segles X-XIV*) (Barcelona, Rafael Dalmau, 1988). These socio-economic studies of agriculture, when extended to other *comarques* will, in our judgement, allow us to form a much more realistic image of medieval Catalonia.

Agriculture seems to have been the topic of greatest priority during this publishing period, as we have also seen the printing of a facsimile edition of the so-called «Llibre del Prior», a text written by Miquel Agusti (1560-1630) who was the hospital friar and prior of the old Temple of Perpinyà. The friar's discourse, *Llibre dels secrets d'agricultura, casa rústica i pastoril* (Barcelona, Alta Fulla, 1988), is a document basic to our conception of Catalonia from the 16th to the 18th century. In spite of the publication of some thirty editions of the book during those two hundred years, the few copies that have survived in libraries have been used extensively and many are in deplorable condition, making the publication of a facsimile essential. A reading of the «Llibre del Prior» gives us a better view of conditions in the Catalan countryside after the crisis of the 14th and 15th centuries.

A contribution to our understanding of modern Catalan history is the latest volume of the journals of the Baron of Maldà,

Calaix de Sastre III. 1795-1797 (Barcelona, Curial, 1988). As ever, Rafael d'Amat i de Cortada shows us a thousand of life in Barcelona, but tells little of the reality outside the city's limits. The years covered are those of the war against the French Revolution, but this is background, not foreground.

Two works in the fields of art and archeology must be cited to complete our survey. One is Jordi Camps i Soria's *El claustre de la catedral de Tarragona: escultura de l'ala meridional* (Barcelona, Amics de l'Art Romànic. Institut d'Estudis Catalans, 1988). The other is Manuel Riu i Riu's *L'arqueologia medieval a Catalunya* (Barcelona, Els Llibres de la Frontera, 1989).

Many other works ought to be mentioned also, but the long list of publications this season obliges us to be selective here. For further information, we recommend the monthly bibliography printed in the journal *L'Avenç. Revista d'Història*. This is not the only listing of historical publications to be sure, but the one most consistently available and with the widest coverage of general, *comarcal* and local Catalan history.

JOAN-F. CABESTANY I FORT

BARCELONA

Translated by Mary Ellen Kerans

From summer, 1988 to December, 1989 the works on contemporary Catalan history have continued along the lines of the previous years, although the emphasis, perhaps, has been on new works of synthesis and the results of collective research. First, I would like to draw attention to the contribution that Edicions 62 continues to make with the publication of the *Història de Catalunya*, under the direction of Pierre Vilar. Three new volumes have appeared. Volume V, by Josep Fontana and entitled *La fi de l'antic règim i la industrialització 1787 -1868*; Volume VII, by Borja de Riquer and Joan B. Culla, entitled *El franquisme i la transició democràtica 1939-1988*; and Volume IV from the same

collection by Núria Sales and entitled *Els segles de la decadència (segles XVI-XVIII)*. Volume VII is particularly interesting, because in this series it is the volume that provides a synthesis of the studies done to date of Catalonia during the Franco period, and it certainly will be the starting point for new research. Along the same lines as this history of Catalonia, Edicions 62 has begun to publish the first volumes of a *Història del País Valencià*, under the direction of Ernest Belenguer.

Two other significant works of general interest have appeared: the *Història econòmica de la Catalunya contemporània*, published by Enciclopèdia Catalana, and a book coordinated by Mary Nash, *Més enllà del silenci: Les dones a la història de Catalunya*. The five volumes comprising the economic history were coordinated by a committee composed of Jordi Nadal, Jordi Maluquer, Carles Sudrià and Francesc Cabana. The Nash book is the result of a collective effort by a group of historians from the Centre per a la Investigació Històrica de la Dona (CIHD), and they have produced an initial analysis of the role of women in Catalonia. The publication of this book brings with it a new social awareness that will become a part of historical studies of our country.

A new reference for political history is the book coordinated by Albert Balcells, *El pensament polític català del segle XVIII a mitjan segle XX*, which brings together a series of articles written by the best specialists in each one of the political theorists studied.

Considered together, these works share the idea of gathering up the research efforts of the past years, of setting them out clearly and trying to contribute to a renewal of research in each one of these topics. Two periodical works which complement the abovementioned books are *Historia social* and *Historia y fuente oral*. *Historia social*, which appears semiannually, is written in Spanish and pulished in Valencia by the National University of Education by Correspondence, attempts to bring together the research done in Spain with the reflections on history produced in the field of social history. *Historia y fuente oral* is published

by the University of Barcelona and the Institut Municipal d'Història de Barcelona, under the direction of Mercè Vilanova, who is a pioneer in the work on oral information in Catalonia.

Actituds polítiques i control social a la Catalunya de la Restauració (1875-1923) appeared towards the end of 1989. It is the result of a workshop held in 1987 in Lleida, that brought together 25 specialists on the topic. It takes as its basis a few presentations that set the tone for the analysis of a series of locally-based studies. This is surely the best attempt at dealing with the presence of local history in the reflection of our national history.

Also on the 19th AND 20th centuries is *Intel·lectuals, professionals i polítics a la Catalunya contemporània (1850-1920)*, by Jordi Casassas, in which the autor discusses the role of intellectuals during the period in wich Barcelona entered into the modern era in understanding the development of Catalan nationalism.

Special mention must be given to yet another collective work that allows us to recapture several images of our history, and in addition goes to reaffirm the intense publishing vocation of the Diputació de Barcelona. The *Història gràfica del moviment obrer a Catalunya*, by Francesc Bonamusa, Pere Gabriel, J. L. Martín Ramos and Josep Termes. The Diputació de Barcelona has also begun a new collection which should be rather intersting to those interested in the history of economic doctrines, «Clàssics del pensament econòmic català».

Even in this understandably short review we must mention another work by Solé Sabaté and Joan Villarroya, *La repressió a la reraguarda de Catalunya (1936-1939)*. The title of the book alone can tell the reader the expectation the publication of this book has generated, since the topics discussed are not exclusively of interest to people interested in history, so as to make it a book that deals with a conflictive topic for a considerable segment of the public at large.

Finally, there is an upswing in the publication of memoirs.

Of the several which have appeared, two have caught the eye of the public and are particularly interesting. One corresponds to the first part of the memoirs of Avel·lí Artís «Tísner», entitled *Viure i Veure*. This book provides both a rich and personal view of the Civil War. The other, the memoirs of the former Councilman for City Planning of Barcelona, Oriol Bohigas, entitled *Combat d'incerteses*, is interesting with its constant past-present feedback.

In addition to the published works in this year and a half, there have been several conferences and colloquia on historical topics. Some were approached with the idea of reexamining the «classic» topes (Carlisme, influence of the French revolution, modern history in general); others introduced genuinely new topics, such as the «I Jornades d'arqueologia industrial de Catalunya (L'Hospitalet de Llobregat, November, 1988) or the International Colloquium on Local History (Valencia, November, 1988).

CARLES SANTACANA I TORRES

BARCELONA

Translated by Janet DeCesaris

LITERATURE

To survey Catalan literature published over the past twelve months (August 1988-July 1989) is no simple task, especially if we try to define the characteristics of recent literature or identify constants and general outlines. One year is probably too short a time to allow us to identify great changes, memorable works or new tendencies. For the moment the simple mention of a wealth of books published will give a good enough idea of the comparatively healthy state of writing, even though the numbers hide or draw attention away from some of our most pressing needs. We lack, for example, a large and stable readership, a public indispen-

sable for full normalization of literature and cultural activity in general in the *Països Catalans*. We know that the number of titles published has risen year after year, especially since the first democratic elections of 1977. The volume of publication in some areas has levelled off, however, or simply has not increased to the extent we would wish. The print lots continue to be very modest, even in the case of novels known to be successful. With very few exceptions the books that sell best are those that have been taken up by the educational system, either as required or highly recommended reading. Against this background, it is fairly easy to understand why there has been something of a boom in sales of books for children and young people, or in books intended for use in the classroom. It is also easy to see why the publishers try to establish a stable footing in the world of education. In the end the future of Catalan literature will be closely bound to the possibilities and the interest of the new generation of readers being created.

From the writer's point of view, Catalan literature necessarily retains a marked quality of linguistic militancy, even though the authors themselves act — write — fully in keeping with a desire for normalization. In fact, that a Catalan writer should write at all even while convinced of very probably never being able to make a living from it, of always having to live from side jobs in the best of cases, requires nothing if not an attitude of strong militancy. But Catalan literature is healthy, as I started by saying, and the proof is in the wide range and large number of new works that have appeared in the past twelve months.

Noteworthy narratives have been the novels *La magnitud de la tragèdia* by Quim Monzó, *Joc de miralls* (the Ramon Llull prize, 1988) by Carme Riera or *Els Sants Innocents*, a continuation of the Majorcan poet Jaume Vidal i Alcover's tetralogy *Els Anys i els Dies*. Other works of prose written by poets are the long and excellent novel *El Jardí dels Set Crepuscles* by Miquel de Palol, *A la vora del pou* by J. M. Sala-Valldaura and *Quadern*

venecià by Àlex Susanna. This last work received the Josep Pla prize of 1988. We have known all three authors as poets with a considerable amount of work behind them. Novelists who have brought out new work are Isidre Grau with *La nit vermella*, Quim Soler with *El quarto de les figues*, Guillem Viladot with *Cintada 000000001*, Agustí Alcoverro with *Retrat de Carme en penombra* (the 1988 Sant Jordi prize winner) and Ferran Torrent with his vision of the depths of the city of Valencia. The two narrators of Torrent's *Cavall i rei* are his established characters, Héctor Barrera and Toni Butxana, and his subject the world of prostitution and corruption at the highest levels of Valencia society.

One genre that has been developing steadily, to attain maximum prestige in the well-established work of Pere Calders, is the short story. The following collections have appeared in recent months: *Sic transit Glòria Swanson* by Emili Teixidor, *Afers de roba* by Isabel Bes, *Desfici* by Isabel Olesti, *Les nits perfumades* by Manuel Joan i Arinyó, *Conduint tota la nit* by Rafael Vallbona, *Temps que passa, gent que queda* by Nèstor Lujan and *Taula de cafè* by Sempronio. Especially worth noting is Josep Palàcios's new publication of *Alfabet*, a book we cited in an earlier article when the work first appeared. The new *Alfabet*, by Editorial Empúries, appears to be the definitive one. It is longer, contains substantial changes, and the drawings of Manuel Boix have been omitted. I have purposely avoided using the word «edition» because the two books are actually two different works, in keeping with the author's wishes, even though some stories are practically unchanged in the two versions. *Alfabet* is a very unusual and personal work that opts uncompromisingly for a conception of literature for its own sake, that is to say unhampered by considerations not strictly literary. It is a book that bares the process of writing and creation, and that alludes again and again to the work of writers like Sterne, Poe, Kafka, Fuster or Foix — and above all to the author's own world and work.

Poetry has been brought out in abundance, in spite of economic crisis in publishing and the scarce interest that editors in general take in this genre. We remember the publication of complete editions of the work of both Marià Manent (*Poesia completa*) and Maria-Mercè Marçal (*Llengua abolida* [1973 1988]). Other collections by well established poets are *Odes temporals - La casa de la música vora el mar* by Vicent Andrés Estellés, *Ventall de poemes urbans* by Joan Brossa, *Els vells camins* and *Andorra (postals i altres poemes)* by M. Martí i Pol, *Homenatge to Walter Benjamin* by Marta Pessarrodona, and the new edition of *El príncep* by Joan Teixidor. *Pols al retrovisor*, a collaborative work by Feliu Formosa and Joan Casas, was published, as was Jaume Pomar's *Imatge de la por*, Pere Bessó's *La terra promesa*, Teresa Pascual's *Les hores* (the V. Andrés prize for 1988), Josep Ballesster's *Oasi i Tatuatge*, Eduard Sanahuja's *Doble joc* (the López Picó prize winner for 1987), Agustí Pons's *Temps d'esbrotar*, Jaume Subirana's *Final de festa* (the Carles Riba prize, 1988), Albert Roig's *Córrer la taronja*, and Ponç Pons's *Desert encès*. The most widely commented book of poems was Pere Gimferrer's *El vendaval*, partly because it was his first collection to be published in eight years. But, as the critics have pointed out, interest in Gimferrer's work stems especially from his continued, deepened examination of themes that are poetically and personally difficult, themes that have been important to recent generations of Catalan poets and indeed poets from all over Spain. *El vendaval* may prove to be the beginning of a new period in Gimferrer's poetry, a tighter, harder time, marked by an economy of expression that brings us to the very limits of poetry. The poet plays hard, takes risks with the deepest connotations of words, or goes beyond words, especially in the section entitled «Saló Rosa». Here, what counts is complex internal meter, brazenly fragmented images, the sense that words and things are empty.

Finally, with respect to non-fiction and literary criticism, we must mention the collected works of Lola Badia, titled *De Ber-*

nat Metge a Joan Roís de Corella, and the articles of Joan Ferraté, published under the title *Provocacions*. Two studies on the work of Espriu were published: Maria Isabel Pijoan's *Espriu en la fi del laberint* and Rosa Maria Delor's *Salvador Espriu o el «cercle obsessiu de les coses»*. Also noteworthy were Julià Guillamon's *Joan Perucho i la literatura fantàstica*, Vicenç Llorca's *L'obra poètica de Màrius Sampere*, and Margarida Aritzeta's *Obra crítica de Manuel de Montoliu*. Joan Orja wrote a study of young writers titled *Fahrenheit 212*. David Castillo compiled an anthology of Catalan poetry of the 80's, *Ser del segle*. The monumental two volume collection of the work of Ramon Llull, previously published in English by Princeton University Press, came out in Catalan as *Obres selectes de Ramon Llull (1232-1316)*, with an introduction by the editor and annotator Antoni Bonner.

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LINGUISTICS

It is true that the vitality and health of a language are not only judged by its presence in publishing. However, no one can doubt that this is a sufficiently important aspect to encourage or discourage as the case may be. As far as Catalan is concerned, the situation is quite promising, both as far as educational as well as highly specialized works are concerned. This should be emphasized at this time, when certain pessimistic and even catastrophic attitudes concerning the future of the language seem to be in vogue.

Below I have grouped the most significant publications according to subject covered and the nature of the publication.

The leading journals continue to appear:

—*Límits. Revista d'Assaig i d'Informació sobre Ciències del Llenguatge*, 5 (1988) and 6 (1989). Barcelona, Empúries.

—*Els Marges*, 39 and 40 (1989). Barcelona, Curial.

—*Treballs de sociolingüística catalana*, 7 (1988). Grup Català de Sociolingüística. Barcelona, Eliseu Climent.

—*Caplletra*, 3 (1988), 4 and 5 (1989). Universitat de València, Consorci d'Editors Valencians.

—*COMensenyar català als adults*, 16 and 17 (1988), 18 (1989). Barcelona, Gabinet de Didàctica del Departament de Cultura de la Generalitat de Catalunya.

—*Revista de la Societat d'Onomàstica*, xxxii, xxxiii, xxxiv, (1988) and xxxv, xxxvi, xxxvii, xxxviii (1989).

—*Revista de Llengua i Dret*, 11 (1988) and 12 (1989). Barcelona, Escola de l'Administració Pública de la Generalitat de Catalunya.

—*Sintagma*, 1 (1989). Departament de Filologia de l'Estudi General de Lleida (Universitat de Barcelona).

—*Quaderns d'alliberament*, 15 (1988). Barcelona, La Magrana.

—*Revista de Catalunya*, 36 (1989). Barcelona, Fundació Revista de Catalunya.

—*Randa*, 24 (1989). Barcelona, Curial.

—*L'Espill*, 28 (1989). València, Eliseu Climent.

—*Zeitschrift für Katalanistik. Revista d'Estudis Catalans*, 1 (1988). Deutsch-Katalanische Gesellschaft (DKG), Frankfurt (Germany).

Journals which contain some articles on Catalan linguistics, but are not exclusively dedicated to language studies, include:

—*El llenguatge administratiu: mètode i organització (Actes de les II Jornades sobre l'establiment del llenguatge administratiu)*. Barcelona, September - October, 1986. Barcelona, 1988.

—*Actes del Simposi Agustí Bartra*, in *Faig*, 30 (1988).

Several proceedings of conferences have been published:

—*Actes del Cinquè Col·loqui d'Estudis Catalans a Nord-*

Amèrica. Tampa - St. Augustine (Florida, USA), 1987. Barcelona, Publicacions de l'Abadia de Montserrat, 1988.

—*Actas del IV Congreso de Lenguajes Naturales y Lenguajes Formales, IV, I and IV, 2 (1989).* Universitat de Barcelona. Secció de Lingüística General. (Some articles discuss Catalan.)

—*Actes de les Terceres Jornades d'Estudi de la Llengua Normativa. Departament de Filologia Catalana de la Universitat de Barcelona, 17 i 18 de desembre de 1987.* Barcelona, Publicacions de l'Abadia de Montserrat, 1989.

—*Actes del Vuitè Col·loqui Internacional de Llengua i Literatura Catalanes. Tolosa de Llenguadoc, 12-17 de setembre de 1988.* I and II. Barcelona, Publicacions de l'Abadia de Montserrat, 1989.

—*Dret lingüístic. Actes del Simposi sobre Dret lingüístic. Barcelona, setembre de 1987.* Barcelona, Generalitat de Catalunya, Escola d'Administració Pública, 1989.

—M. P. Baltaner and J. Gutiérrez (editors), *Llengua literària i expressió escrita. V Jornades sobre expressió escrita en els diferents nivells escolars.* Publicacions de la Universitat de Barcelona, 1989.

—*Segon Congrés Internacional de la Llengua Catalana. Llibre Blanc sobre la unitat de la llengua catalana.* Barcelona, Barcino, 1989.

—*Segon Congrés Internacional de la Llengua Catalana. V. Àrea 4. Mitjans de comunicació i noves tecnologies.* Barcelona, Edicions 62, 1989.

—*Segon Congrés Internacional de la Llengua Catalana. VII. Àrea 6. Ensenyament.* Barcelona, 1989.

—*Segon Congrés Internacional de la Llengua Catalana. VIII. Àrea 8. Història de la llengua.* València, Institut de Filologia Valenciana, 1989.

—*Las lenguas románicas españolas tras la Constitución de 1978.* TAT. Granada, 1988. (Parts of the text deal with Catalan.)

—*Estudis de Llengua i Literatura Catalanes. XVI. Miscel·lània Antoni M. Badia i Margarit. 8.* Barcelona, Publicacions de l'Abadia de Montserrat, 1988.

—*Miscel·lània d'homenatge a Enric Moreu-Rey*. Vols. 2 and 3. Barcelona, Publicacions de l'Abadia de Montserrat, 1988.

—*Estudis de Llengua i Literatura Catalanes. XVIII and XIX. Miscel·lània Joan Bastardas*. Vols. 1 and 2. Barcelona, Publicacions de l'Abadia de Montserrat, 1989.

—*Studia in honorem prof. M. de Riquer*. Vol. 3. Barcelona, Quaderns Crema, 1989.

—*La Corona d'Aragó i les llengues romàniques. Miscel·lània d'homenatge per a Germà Colon*. Gunter Nasrr Verlag, Tübingen, 1989.

The other books which appeared during the period in question deal with specific topics. Those on the normative grammar and the use of the language include:

—Albert Jané, *Pas a Pas. Curs pràctic de llengua catalana*. ICE. Universitat de Barcelona, 1988.

—Josep Ruaix, *Punts conflictius de català. Deu estudis sobre normativa lingüística*. Barcelona, Barcanova, 1989.

—M. Pérez, *Els sistemes models d'indicatiu i de subjuntiu*. València/Barcelona, Institut de Filologia Valenciana/Publicacions de l'Abadia de Montserrat, 1988.

—G. Bordons, J. M. Castellà, P. Monné. *Trèvol 2. Llengua*. Barcelona, Empúries/Universitat de Barcelona, 1989.

—*Majúscules i minúscules*. Barcelona, Departament de Cultura de la Generalitat de Catalunya, 1989.

—J. Solà and J.M. Pujol, *Tractat de puntuació*. Barcelona, Columna, 1989.

—M. J. Cuenca, *L'oració composta (I): la coordinació*. Universitat de València, 1988.

—L. Payrató, *Català col·loquial. Aspectes de l'ús corrent de la llengua catalana*. Universitat de València, 1988.

—M. Foradada and L. Moratalla, *Català quai. Fonètica i ortografia*. Barcelona, Laertes, 1989.

—C. Hernández, *L'oració simple*. Universitat de València, 1989.

—L. Gràcia, *Els verbs ergatius en català*. Maó, Institut Menorquí d'Estudis, 1989.

—J. A. Castellanos, *Quadern. Normativa bàsica de la llengua catalana (amb exercicis autocorrectius)*. ICE, Universitat Autònoma de Barcelona, 1989.

Works on the teaching of Catalan:

—M. P. Battaner and T. Marbà (editors), *Qüestions obertes en didàctica de la llengua*. Publicacions de la Universitat de Barcelona, 1989.

—*La immersió lingüística al parvulari*. Barcelona, Departament d'Ensenyament de la Generalitat de Catalunya, 1989.

Several people have published on aspects of the lexicon:

—J. Corominas, *Diccionari Etimològic i Complementari de la Llengua Catalana*. Vol. VIII (SOG-UX). Barcelona, Curial, 1988.

—E. Casanova, *Ellèxic d'Antoni Canals*. Barcelona/València, Institut de Filologia Valenciana/Publicacions de l'Abadia de Montserrat, 1988.

—J. R. Berengueras and E. Jou, *Treballem el vocabulari tècnic en català*. IME. Ajuntament de Barcelona, 1988.

—J. Coromines, *Onomasticon Cataloniae. I. Toponímia antiga de les Illes Balears* (J. Coromines and J. Mascaró). Barcelona, Curial, 1989.

—J. Miralles and A. Llull, *Catàleg de noms propis de persona*. Palma de Mallorca, Universitat de les Illes Balears, 1989.

—C. Duarte, *De l'origen dels mots (Materials per a l'ensenyament)*. Barcelona, Irina, 1989.

—J. Vinyoles and R. Piqué, *Diccionari eròtic i sexual*. Barcelona, Edicions 62, 1989.

—O. Torra, *Diccionari de les professions*. Barcelona, Departament de Treball de la Generalitat de Catalunya. Direcció General d'Ocupació, 1989.

—J. Miracle, *Diccionari trilingüe (català-castellà-francès)*. Barcelona, Casal i Vall, 1988.

—M. C. Bernal, F. Codina, A. Fargas, J. Tió, *Diccionari invers. Llista inversa de les entrades del «Primer Diccionari»*. Barcelona, Eumo, 1989.

—M. Grossmann, *Colori e lessico. Studi sulla struttura semantica degli aggettivi di colore in catalano, castigliano, italiano, romeno, latino ed ungherese*. Günter Nasrr Verlag, Tübingen, 1988.

—G. Colon, *El español y el catalán, juntos y en contraste*. Barcelona, Ariel, 1989. (As the book's title indicates, the lexicon is not the only topic discussed.)

—B. Schmid, *Les «Traduccions valencianes» del «Blanquer-na»*. (València 1521) i de la «Scala Dei» (Barcelona 1523). *Estudi lingüístic*. Barcelona, Curial/Publicacions de l'Abadia de Montserrat, 1988.

—Joan Esteve, *Liber Elegantiarum* (Venècia, Paganinus de Paganinis, 1489). Castelló de la Plana, INCULCA, 1988.

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MUSIC

Setting the tone for his period is the abundance of concerts, which implies a considerable increase in demand and increased rigor in interpretation; little by little, music in Catalonia is becoming part of the cultural and social life of all social strata. It is increasingly true that our country is musical, as is obvious from the contents of specialized journals centred in Barcelona, such as the *Revista Musical Catalana* or *Monsalvat*, or those with correspondents in Barcelona, such as *Ritmo* or *Scherzo*. They face quite a task in making full mention of musical event, even though they are dedicating more and more pages. Winter is the time of set seasonal series whereas summer is for specialized courses and festivals along the coast, but both are characterized by the sheer variety of events.

In the winter, Barcelona has the Euroconcert, Ibercamera, and the Barcelona Orchestra series, as well as the short series sponsored by the Caixa de Pensions Foundation. The Gran Teatre del Liceu has both a dance series and, of course, opera. The cultural center of the Caixa de Terrassa has both a ballet and an opera season, and also sponsors concerts. The series «Opera in Catalonia», organized by the Friends of the Opera of Sabadell and with the financial backing of the Generalitat de Catalunya, took opera to theater in Reus (the Fortuny theater), Lleida (the Principal), Girona (el Teatre Municipal), Olot, Olesa, etc.

Concert series have broadened their offer. In its four seasons of existence, Euroconcert has established a loyal following and

an attractive repertory with its debuts and presentations of little performed classical works. Ibercamera is known for presenting the big name, expensive performers. The Barcelona Orchestra offers a symphonic repertory with a variety of conductors and soloists, while the Caixa de Pensions Foundations is primarily interested in top-rate Chamber groups. At Christmas and Easter there are performances of the great symphonic-choral music, which are always well served by the traditional Messiah o Passion by J. S. Bach. In Valencia, there is the series of concerts by the Municipal Orchestra, under the direction of Manuel Galduf, and another by the Societat Filharmònica, which is trying to bring to Valencia the most interesting developments in current classical music, along the lines of the Labeque Sisters, Vladimir Ashkenazy, and Thomas Allen.

In lyric theater, The Gran Teatre del Liceu continues to contract the best in the world in opera, at prices that do not always meet the public's approval. We should also note the growing interest in the Liceu's administration to develop its own repertory, such as in the case of the September, 1988 premiere of *Llibre Vermell de Montserrat* (Red Book of Montserrat) by Xavier Benguerel, with the collaboration of the Montserrat Boys' Choir, the Esbart Dansaire of Rubí, the D'Art dance company, the choir and orchestra of the Liceu, Eduard Giménez and Raquel Pierotti, the set by Josep Maria Espada and the conductor Antoni Ros Marbà, currently the opera director in Madrid. We would also like to draw attention to the opera Salome as sung by Montserrat Caballé, in which she was high up on a stage while a team of dancers, directed by Jochen Ulrich and José de Udaeta, performed a suggestive ballet below her. The production was somewhat of a scandal, and there were declarations of disagreement by the soprano. The first and last time Montserrat Caballé performed in the role of Isolde in a memorable Tristan and Isolde was also controversial.

In June, 1989 the Caixa de Terrassa offered a «Rapte en el

Serrall» that was well performed by a modest company from Eastern Europe. It marked the close to a season that is becoming more and more interesting every year. Opera in Catalonia has moved forward, and at the same time has extended each one of its productions to throughout Catalan lands. Some of their productions, such as *Nabucco* o *La Traviata*, attained high levels of interest and excellent response by the public, who always responds well to quality lyric productions, as was made clear by the company Dagoll-Dagom with its production of *Mar-i-Cel* by Bru de Sala, Albert Guinovart and sets by Lluís Bozzo in a unexpected theatrical location. The same thing occurs in Valencia, where, in spite of the scarcity of productions, the presentation of operas such as *Don Giovanni* or *Fidelio* are meeting places for all fans, who traditionally are both rigorous and sensitive.

Space limitations do not permit us to detail all the musical events during the period in question. I would, however, like to point out the growing presence of music at the University. The third series, at the end of 1989, began with a concert by Maria Lluïsa Cortada with compositions from the French Revolution, and this was followed by a concert of Catalan symphonic music from the first half of the 19th century. The Symphonic Orchestra of the Valles has managed to overcome its organizational problems and has become a cooperative, and consequently has been able to spread its music throughout Catalonia.

Every summer there seem to be more and more good concerts to go to. The International Music Festival of Torroella de Montgrí, sponsored by the Caixa de Catalunya, was host in 1988 to the Camerata Lysy from Gstaad and its director, Yehudi Menuhin; in 1989, it offered a summer course organized by the Royal College of Music of London. The Caixa de Pensions Foundation began the summer of 1989 with a program at Torrebonica that brought together a select group of teachers of chamber music and students interested in this form of music, and the results were quite encouraging. The Festival at Peralada, which seemed to be

moving towards becoming a festival of opera, as evidenced by its first two editions and especially after dedicating its second edition entirely to Bel Canto (with the expectation of a concert by Marilyn Horne and Agnes Baltsa, which was cancelled in the end), has in fact become rather eclectic in its choices. This is true of festivals more interested in attracting people rather than those dedicated to serving their own public. Several other festivals do just that, so at this time it isn't easy to find any town in Catalonia without summer concerts to entertain its inhabitants and visitors.

This amount of activity brings with it a sort of polarization in all directions. The establishment of the Festival of Contemporary Music of Alacant, which in November, 1988 had classes taught by Luis de Pablo and the vitality of contemporary music that continues to be encouraged by the presence of a lively and numerous group of composers, led by Albert Sardà. They had the opportunity to display their work at the *Mostres Catalanes de Música Contemporània*, whose fourth edition was held at the end of 1989, with the presence of the most outstanding composers of today. The *Setmana de Música Contemporània* (February, 1989), organized by Joan Guinjoan, the director of the *Centre de Documentació de la Música Contemporània*, and the concerts at the Nick-Havanna bar that attracts many people for its varied choice of concerts, are only a few of the events to mention in the field of composing. In May, 1989, the *Centre d'Iniciatives i Experimentació per a Joves* sponsored by the *Caixa de Pensions*, under the direction of Josep Manuel Berenguer, had its first competition in music composition for recordings and for live performance, according to the parameters of electric-acoustic music, and the competition was recorded on an LP-album. This type of music, which is very much alive and has good institutional support since it became part of the Miró Foundation, is both a part of the activities of contemporary composers and an independent discipline.

Catalonia continues to be a land of musicians. In a short

period of time, Agustí Charles has won several Spain-wide competitions, such as the Reina Sofia and the Societat General d'Autors prize. Carles Trepas won the first prize in the Toronto guitar competition, which gives him top-rate international stature. Jaume Torrent, also on guitar, presented his first compositions alongside an entire work for guitar by Heitor Villa-lobos, which has made the Brazilian composer quite popular here. Lyric theater here, which has always been very good, has in Josep Carreras a reason to be proud, especially in the premiere at the Liceu of *Cristóbal Colón* by Lleonard Balada and Antonio Gala (September, 1989). After several performances all over Europe, the Orfeo Català directed by Jordi Casas traveled to Cuba (December, 1988), and the Liceu company traveled to the Pflazer Theater in Ludwigshafen (November, 1988) to perform *Lucia di Lammermoor*. Jordi Savall, expert and performer of early music, which by the way is now definitely established in Catalonia, has obtained official recognition of his chapel, which is now known as de Capella Reial de Catalunya, under the auspices of the Generalitat de Catalunya.

Finally, musical architecture is also worthy of brief comments: after the inauguration of the Palau de Congressos i de la Música of Valencia, now it is Alacant which is closing its Teatre Principal for renovation. The Palau de la Música in Barcelona was reopened at the beginning of the 1989-90 season once Oscar Tusquets and his team finished their remodelling, although the project was not without controversy as far as the acoustics are concerned. The new Barcelona Auditorium is also beginning to become reality.

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VISUAL ARTS

A brief look at the Catalan art world from summer, 1989 through winter, 1990 provides ample evidence of the wide range of shows art fans have been able to enjoy. We have witnessed shows tracing single and group careers both of Catalan artists and foreigners, and «super» exhibits sponsored by official institutions or private collectors. Perhaps what made this season different from others was on the one hand the attention given to architecture, and on the other, the incorporation of Valencia — with the opening of the Valencian Institute of Modern Art — into the international art circuit.

Among the exhibits on contemporary Catalan artists was the show of works by Antoni Muntadas (held at the Palau de la Virreina in Barcelona) based on his most recent work, in which current language — videos, photographs, installations — serve as a medium on which he develops his activities. The Javier Mariscal retrospective (held in the Llotja de Mar, Valencia), entitled 'One hundred years with Mariscal' and featuring both original and manufactured articles, allowed the public to examine the career of this multitalented artist from his beginnings in 1970 to the present day. This show was then repeated in modified form in Barcelona (on the «Rei Favila» anchored in the port of Barcelona). The Leandre Cristòfol show (Miró Foundation, Barcelona) had a total of 66 works, including drawings and sculptures, from the period 1933-1980. This show was the most complete to-date of any dedicated to this artist.

Of the significant number of shows dedicated to a single deceased Catalan artist the show on Mairà Fortuny (held at the Caixa de Pensions Foundation in Barcelona) stands out. This show traced all the creative periods of the painter from Reus who is known for his Eastern themes and who became our most international painter of the mid-19th century. The exhibit was a major success and brought back the forever present controversy surrounding counterfeits. A show that the general public seemed

to pass by was that on Ricard Opisso (1880-1966), although it was no less interesting (Caixa de Pensions Foundation, Tarragona). The show demonstrated not only his well-known talents for sketching and caricatures but also as a chronicler of society. The exhibit entitled «Picasso Linogravador» (at the Picasso Museum in Barcelona) brought to light a little known angle of the artist's work. Picasso can be considered the most innovative creator of this technique. Finally, we must mention the show «Impactes, Joan Miró 1919-1941» (at the Miró Foundation, Barcelona) which displayed all his works done between the Civil War, the Second World War and highlighted his changes in form and technique.

There were several interesting shows dedicated to a single foreign artist. For the first time, we were able to see the cubist-inspired work of the French sculptor Henri Laurens (at the Picasso Museum in Barcelona), one of the most important representatives of the avant-garde in sculpture. There was the first retrospective show on the painter Raoul Dufy (Caixa de Barcelona Foundation in Barcelona), a very complete artist — he was a sculptor, painter, decorator, potter — who is often misjudged and underestimated. Here we could also include the retrospective show on Milton Glaser, the graphic artist in the world of design and advertising (at the Saló del Tinell in Barcelona, sponsored by the Caixa de Catalunya Foundation, as well as the show on Philip Guston, at the Caixa de Pensions Foundation in Barcelona) that presented an overview of his work, from his abstract beginnings to his later figures.

In terms of group shows, the one dedicated to «Equipo Crónica» (at the Casa de la Caritat in Barcelona) stands out. In this show Rafael Solbes and Manolo Valdes, two artists from Valencia, aimed towards new realist figures marked by Pop Art and social criticism. Finally, the exhibit 'Reason revisited' (at the Caixa de Pensions Foundation in Barcelona) brought together seven German artists, Helmut Dorner, Gunther Förg, Hubert Kiecol, Harald Klingelhöller, Imi Knoebel, Thomas Struth and Günter

Tuzina, made clear the influence of Minimal Art in present-day art.

Within the block of «super» exhibits we have the shows based on private collections. This was the case of the Henri Matisse show (Picasso Museum in Barcelona), as the works were from the Pushking Museum in Moscow and the Hermitage in Lenin grad, and it offered a good selection of works dating from 190 to 1913 that belong to two major Russian collectors, Sergei Ivanovich and Ivan Abramovich Morozov. The show on Odilon Redon (Picasso Museum), sponsored by the American collector Ian Woodner, presented the works of this French symbolist who is little known here, although he was a quite innovative painter during the 19th century. A different case, since it deals with thematic collecting, is that of the show based on the Ludwig collection, «From the Revolution to Perestroika» (Palau de la Virreina), as it offered a view of Soviet art from the 1930's — the historical avant-garde — to present times.

The highlight of the exhibits sponsored by institutions was the show organized by the Generalitat de Catalunya to commemorate the Millennium of the birth of Catalonia, «Mil·lènim Història i Art de l'Església Catalana» (at the Pia Almoina, Sala del Tinell, Capella de Santa Àgata, all in Barcelona. Although the exhibit was meant to trace all the artistic periods, it suffered from serious organizational problems. The exhibit «Escultura catalana del segle XIX: del neoclassicisme al realisme» (held at the Cas Llotja de Mar in Barcelona) was very interesting. It was based on four principal axes: education and production, religion, Official backing, and the domestic field and expansion, all of which help to understand the sculpture of the 19th century.

One of the most innovative aspects of this season was the many shows dedicated to architecture. Of the shows organized by the Col·legi Oficial d'Arquitectes de Catalunya i Balears the show on Josep M. Jujol (1879-1949) stood out, not only for its content but also because of its original set-up. Jujol was a clos

collaborator of Gaudí and himself an excellent architect. To mark the 100th anniversary of Le Corbusier's birth there was the exhibit «Le Corbusier. L'aventura 1897-1965», albeit with a year's delay. The exhibit was held in three different places (Palau de la Virreina, the Miró Foundation and the University of Barcelona) and constituted a complete show in honor of the Swiss architect and painter. The show was jointly organized by the George Pompidou Center in Paris and the City Government of Barcelona. Two other exhibits honored two of the most important Catalan Modernist architects: Lluís Domènech i Montaner (Caixa de Barcelona Foundation in Barcelona) and Josep Puig i Cadafalch (Caixa de Pensions Foundation in Barcelona), both of whom were leading figures in architecture and politics at the end of the 19th and beginning of the 20th century in Catalonia.

The other important point to note is the recent creation of the IVAM in Valencia. Enclosed in two buildings —the Centre del Carme and the Centre Julio González— the Institut Valencià d'Art Modern has hosted important exhibits since its opening in February, 1989. Perhaps its most important show to date was the one dedicated to Joaquín Sorolla, organized together with the San Diego Museum of Art. There have also been shows on well-known contemporary artists such as Claes Oldenburg or Antonio Saura.

There were also interesting things going on in the Balearic Islands. The Conselleria del Govern Balear organized an anthological show on the Italian painter Aligi Sassu (in La Llotja in Palma de Mallorca). There were also shows dedicated to Manolo Millares (in the Palau Solleiric in Palma de Mallorca) and Fabrizio Plessi (also in the Palau Solleiric).

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